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and others, who perhaps will criticize his work, will begin by using it. Through analyzing and judging, he thinks and makes others think. To the literature of the war, to which he is our guide, he adds one more good book.

ANDRÉ MORIZE.

Harvard University.

La Galerie du Palais, comédie par Pierre Corneille, edited by T. B. Rudmose-Brown. Manchester, University Press; London, Longmans, Green, 1920. iii + 126 pp. (Modern Language Texts).

While American publishers are competing with one another in printing new editions of often edited texts, it is refreshing to find an English firm turning to a new field, that of Corneille's early comedies. Professor T. B. Rudmose-Brown of Trinity College, Dublin, has brought out a careful and tasteful edition of the *Galerie du Palais* which will, I hope, have enough success to encourage the editing of more of these pleasant plays. In his introduction he has used to advantage the work of Marsan, Toldo, Rigal, Lintilhac, and other scholars. He points out clearly how Corneille's comedies developed out of pastoral plays, in what their originality consists, and what are their relations to various literary phenomena of the period, especially *préciosité*, the unities, the use of a realistic background. The text is carefully reproduced according to the edition of 1682. Variants and stage directions are added from the edition of 1657, which was unknown to Marty-Laveaux. The notes are ample and sound. Indeed, both in introduction and notes Professor R.-B. strikes a happy mean between discursive editions and those that are too closely trimmed.

p. 418, *J. Champenois*, for *G. Champenois*; p. 420, the name Jean Denis is followed by no reference; p. 422, read *Fusiliers*, not *Fusilliers*; *R. de Gourmont*, and not *Gourmond*; p. 423, *Gus Bofa* should be under *Bofa*, not under *Gus*; p. 424, read *Kistemaeckers*, not *Kistemaecker*; p. 428, in the reference *Orage, G.*, it is hard to recognize *L'Orage sur le jardin de Candide*.

Finally, some errors in quotations from poetry; p. 306, Rostand's line is: "*comme une Marseillaise étrange des abeilles*," not *aux abeilles*; *encor*, not *encore*, to rhyme with *d'or*; p. 307, Verlaine wrote: "*Sans rien en lui qui pèse ou qui pose*." And why a blank space cutting each Alexandrine at the hemistich?

There are, however, certain statements that one can hardly accept without reservation. P. xxviii, in order to praise Corneille's comedies, it is unnecessary to belittle Molière's, which remain, when all is said, immeasurably superior. P. l, if the author denies that Molière's comedies, other than the *Misanthrope*, are psychological, he should define his term; what, the student may well ask, are comedies of character? and did Molière write only one? P. xxxv, add to the list of plays showing shops on the stage the *Foire de Saint-Germain* (repr. 1634), mentioned in Mahelot's *Mémoire*. P. xi, no evidence is brought forward to justify the probably correct statement that the *Galerie* was first given at the Marais. P. l, while there is an interesting characterization of Corneille's early comedies in general, little attempt is made to differentiate the *Galerie* from the others; it might have been well to point out that Corneille here shows dramatic progress by omitting such *trucs* as his earlier plays exhibit in the use of letters, madness, and an *enlèvement*. On the other hand, the play lacks characters of interest equal to that furnished by Amaranthe in the *Suivante*, Alidor in the *Palais*, or Clindor in the *Illusion*. P. xxxiii, Mr. R.-B. states that there is complete unity of action in the *Galerie*, though he admits that there are episodic scenes; also that there is "liaison des scènes" except for these episodic scenes, but he has overlooked the lack of *liaison* between scenes 9 and 10 of Act I.

It is a pity that the index fails to include all sixteenth and seventeenth century authors mentioned in the introduction as well as in the notes. I find no reference to M. Roy, whose discovery of Hardy's quarrel with his young rivals is referred to on p. xlviii. It would have been well to refer in the notes on ll. 195 and 408 to Martinon's article, cited only in the bibliography. As a source for line 861,

Beauté de qui les yeux, nouveaux rois de mon âme,

reference might have been made to the opening lines of Malherbe, *Poésies*, LXVIII:

Ils s'en vont, ces rois de ma vie,
Ces yeux, ces beaux yeux.

The following mistakes occur with regard to dates: P. 99, *Tyr et Sidon*, 1618 instead of printed 1608 and 1628; p. xviii, *le Déniaisé*, 1633 instead of pr. 1648; p. xxvii, Mahelot's *Mémoire*, 1633-36 instead of 1633-34. It is often not clear whether the date of print-

ing or of representation is meant. Du Ryer's *Amarillis* is dated 1650 on pp. xxiii and xxviii when the author seems to mean to indicate the date of first representation, which was about 1631-1633. Without any statement as to whether publication or representation is intended, *Sophonisbe* is dated 1634 on p. xxxiii and 1635 on p. 106; les *Visionnaires*, 1637 on p. xxxv and 1640 on p. xxvii. Marty-Laveaux's dates for Corneille's early plays are kept in spite of evidence to their lack of exactitude. One must not, however, conclude from these facts that Mr. R.-B. fails to realize the importance of dates, for to do so would be to overlook the pains he has taken to date the *Galerie du Palais* by citing lines 98-102, where, à propos of new books, the book-seller says:

Monsieur, en voici deux dont on fait grande estime
Considérez ce trait, on le trouve divin.

Dorimant.

Il n'est que mal traduit du cavalier Marin
Sa veine, au demeurant, me semble assez hardie.

Le Libraire.

Ce fut son coup d'essai que cette comédie,

and by arguing from this that if the dramatist referred to in the last line is Corneille, the date when the book is sold must be 1633, for that is the date of publication of Corneille's *coup d'essai*, and that consequently that is the date when the *Galerie* was first represented. If, on the other hand, 1633 is the year when the *Galerie* was first represented, he argues that the play offered for sale must be *Mélite*, for Corneille is the only dramatist of any importance who published his first play in 1633. Then, without having proved either hypothesis, he concludes both that Corneille is referring to himself in the last line and that 1633 is the date of representation of the *Galerie*! I might as easily prove the *coup d'essai* to be by Scudéry and the date to be 1632 or the end of 1631, for his first play was published on Sept. 18 of the latter year. Indeed my argument would be the stronger, for Corneille is not likely to have accused himself of imitating Marino, while Scudéry was actually accused of such imitation by Mairet, as Marty-Laveaux has pointed out in his note on the passage quoted above.¹ But, as a matter of

¹ Mr. R.-B. thinks that the imitator of Marino is Saint-Amant, but the text indicates that the man so referred to is the author of the *coup d'essai* and consequently a dramatist.

fact, there is nothing to show that Corneille is there referring to any special play. He is merely giving examples of the kind of literary criticism then in vogue among gentlefolk. He is furnishing no evidence that can be relied on for the dating of the play. All we can do, until proof to the contrary is produced, is to date the play according to the probabilities of the case, which, as I showed seven years ago,² point more strongly to 1632 than to any other year.³

H. CARRINGTON LANCASTER.

Gottfried Kellers Leben mit Benutzung von Jakob Baechtolds Biographie dargestellt von Emil Ermatinger. Stuttgart und Berlin, 1916.

Gottfried Kellers Briefe und Tagebücher 1830-1861, herausgegeben von Emil Ermatinger. Stuttgart und Berlin, 1916.

Gottfried Kellers Briefe und Tagebücher 1861-1890, herausgegeben von Emil Ermatinger. Stuttgart und Berlin, 1919.

Paul Heyse und Gottfried Keller im Briefwechsel, von Max Kalbeck. Braunschweig, 1919.

The last word on Gottfried Keller, at least for the time being, is Emil Ermatinger's *Gottfried Kellers Leben, Briefe und Tagebücher*, in three volumes; or if not the last word, it is at least somewhere near the next to the last: the definitive scholarly edition of Keller's works has not yet appeared. This is promised for the near future.

Of the documents to which Ermatinger has access he still leaves some 200 letters unpublished:

Aber auch diese Sammlung der Briefe ist nur eine Auslese. Wohl zweihundert habe ich noch zurückbehalten. Aufgenommen habe ich alle mir zur Kenntnis gekommen Stücke, die irgendwelche Bereicherung unseres Wissens um Keller, den Menschen wie den

² *M. L. N.*, xxx, 4. Mr. R.-B. cites this article, but uses it little.

³ Typographical errors should be corrected as follows: p. xxv, l. 26, read *Sylvie*; p. xxvii, l. 16, Du Ryer, instead of Rotrou; p. xxviii, l. 14, aristocracy; p. 99, l. 36, *Mariane*; p. 106, l. 46, *maitresse*; p. 107, l. 15, *prétend*; p. 111, l. 17, à; p. 117, l. 42, *rigueurs*; pp. 3-19 (running title), premier.